Saint Bride Foundation

Catalogue

of the

Technical Reference Library

of

Works on Printing

and the Allied Arts

1925

London : Printed for the Governors

Price Two Shillings and Sixpence

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SAINT BRIDE FOUNDATION
PRINTING SCHOOL

Catalogue of the Technical Reference Library

PREFACE.

THE history of the beginnings of the Typographical Library, the catalogue of which (compiled by Mr. R. A. Peddie, sometime Librarian) is contained in this volume, is told in the Appendix to this Preface where are reprinted the Prefaces to the first Catalogues issued, that of the William Blades collection in 1897 and that of the Passmore Edwards collection in 1899. During the twenty years that have elapsed since these Catalogues were compiled, the Library has developed from the nucleus of these two comparatively small collections of books, numbering together some 6,000 items, into a collection of over 30,000.

The first great accession after the printing of the original Catalogues was the complete library of the late Talbot Baines Reed. A son of Charles Reed, the eminent typefounder, and himself a member of the firm, Mr. Reed had taken a real interest in his craft and had collected books and pamphlets dealing with its history from every point of view. On his death the collection of about 2,000 volumes was purchased for £500 and presented to the Library by Mr. Passmore Edwards at the suggestion of Mr. C. J. Drummond.

This great addition was the more valuable because it strengthened the Library in places where the Blades collection was weakest such as in typefounders' specimen books and, still more important, copies of works printed at the great presses.

In 1902 two collections came to the Library, that of Mr. John Southward and the technical section of the Library of the London Society of Compositors. The first of these was presented by the Institute of Printers and Kindred Trades at the instance of Mr. C. J. Drummond, Chairman of the Governing Body, and was the working library of the most active printing trade journalist of his time. Well-known as the author of the two text-books of the craft "Practical Printing" and "Modern Printing," Mr. Southward had been in touch with every movement in the printing trade for many years and had preserved every letter and every news-cutting, to say nothing of books and pamphlets. The story of every advance in the trade is illustrated in some way in this collection. The books forming the technical section of the library of the London Society of Compositors were also received through the instrumentality of Mr. Drummond and formed a useful addition to the rapidly growing Library.

During the ten years from 1903 to 1913 no collection of books of

any special moment was presented, but the Library received many additions both by way of purchase and gift. During this time, too, the Author Catalogue had been completed in manuscript and a Subject Catalogue constructed.

Since the outbreak of the European War it will be readily understood that it has been impossible to add to the Library by purchase. Gifts, however, have come to hand largely through Mr. Drummond's effort which have been more than ever welcome. Two collections may be specially referred to: those presented by the executors of the late J. Farlow Wilson, a former governor of the Foundation, and by Mrs. Peet, the widow of the late W. H. Peet, the well-known authority on the history of the publishing trade. As many of these books do not appear in the Catalogue, owing to much of it having been printed before they came to hand, lists are appended of the works contained in these two collections.

It will be seen that in the twenty-three years which have elapsed since the Library was opened a collection has been built up which is thoroughly representative of each side of the printing crafts.

Nearly every known text-book in every language on printing, paper, engraving, process work, etc., is on the shelves, together with the majority of the works issued on the history of these subjects, as well as a large collection of trade catalogues and trade periodicals. Many articles in these trade periodicals have been catalogued and appear in this volume, and others will be added in the supplements which will be issued from time to time. It is thus hoped ultimately to include in the Catalogue all articles in the trade journals of any permanent value.

It must be noted that this Catalogue is printed as manuscript and must be read in conjunction with the Supplementary Catalogue (at present, 1918, in manuscript only). Cross references in the Main Catalogue may refer to main headings in the Supplementary Catalogue and *vice versâ*, owing to the fact that the production of the volume has occupied over three years and titles have been incorporated up to the time of going to press with each sheet.

The Catalogue is a short title Author Catalogue with Title entries for Periodicals and Anonymous books. The slips have been written during a period of eighteen years and it has not been possible to do more than superficially revise them.

A Classified Subject Catalogue modified on the lines of that used by the Grolier Club, New York,* would no doubt be the best method of publishing the contents of the Library, but at present it is not proposed to proceed with such a classification.

St. Bride Foundation.
1919.

*Peddie R. A. The St. Bride Typographical Library: its methods and classification. *In* the Library Association Record, June 1916.

APPENDIX.

Preface to the Catalogue of the William Blades Library. Compiled by John Southward, assisted by the Librarian [F. W. T. Lange], 1899.

THE WILLIAM BLADES LIBRARY.

GENERAL FEATURES OF THE LIBRARY.

THE WILLIAM BLADES LIBRARY is a collection of books on the History and Practice of Printing—Letterpress and Lithographic—and on Bibliography. As a collection of books it is not a large one, as it extends only to about 2,000 volumes, but it forms a collection which possesses distinct, if not unique features of interest and value to all who are interested in the art by which our books and our newspapers are made. There is, unfortunately and to some extent unaccountably, a singular lack of general interest in the subject. There is no artificial production which comes before us more frequently, and to which we pay greater attention than the product of the printing press, yet the process by which types are formed, and the apparatus for impressing them on paper, with all the delicate methods by which books are produced, excite little curiosity. The William Blades Library, together with the Passmore Edwards Library, which is contained in an adjoining room—both now rendered easily accessible to all students of printing—will, it is hoped, direct attention to the rich stores of literature in existence bearing on the subject, as well as promote that progress in the technology of the art which it is one of the prime objects of the St. Bride Foundation Institute to aid and to encourage.

The William Blades collection is, in the first place, one of the largest of its kind that exists in a separate and independent condition. More extensive collections have from time to time been made, but they have either been eventually dispersed under the hammer of the auctioneer, or they have lost their identity by being incorporated with libraries of books on general subjects. This collection is also remarkable from the fact that it was collected by one man, and one who was animated by a steady purpose from the first beginning of his book-hunting and book-buying career. Libraries of works on printing, and on other subjects as well, have been formed by the simple method of

commissioning an agent to "collect everything" on the subject. Such a library may be an evidence of a commendable desire on the part of its owner to possess many books of a specific character, and perhaps an indisputable evidence of an enviable balance at his banker's. Such a collector stands in quite a different category to William Blades. He began when he was a printer's apprentice to buy up all the books he could—that is, all he came across, and all his slender purse would permit—on the art to which his life was to be devoted. He used to recall the pleasure he enjoyed when his collection amounted to twenty-six volumes. He believed that he had then possessed himself of nearly everything that was worth having on the subject of printing. Ampler knowledge, the result of increasing experience, showed him that his books were a mere drop in the ocean of typographical literature. Before he died he managed to obtain almost as many hundreds: even then he had not made a complete collection. Such a perfect collection would run to six or seven thousand titles. The British Museum probably contains as many, yet even there the collection is not complete. The library is deficient in many valuable books which are to be found in separate libraries, such as those of the two great universities, and in the National and Imperial libraries of Paris, Berlin, and Vienna. A "Bibliography of Printing" was compiled under the superintendence of Messrs. Bigmore and Wyman some years ago, and published in three quarto volumes. These extend to more than a thousand pages, including annotations and illustrations, yet as a list the book is far from being exhaustive even up to the time of its issue. This fact may afford some idea of the vast extent to which books have been written about the history of the processes of book-making.

The Blades Library, if deficient of some books of the extremest rarity, certainly includes the best books—that is the most useful and instructive books on printing. They may be grouped as follows:

Books dealing with the antecedents of Printing;
Those treating of the origin of Printing;
Those describing the spread of Printing and its history;
The grammars and special treatises on the practice of Printing;
Books on Lithography;
Bibliographies.

The Library includes, also, a few books which may be called "curious"—adopting the word without the peculiar meaning in which it is used by certain of the booksellers. It is, in short, the library of a working literary man—not of a dilettante. These volumes were the tools of his trade. Of merely fine and sumptuous books there are but few. It might be thought that a man whose celebrity was associated with the history of Caxton's Press, and who was the recognized authority on the works of England's first printer, would be an ardent collector of the products of

Caxton's Press. Blades was not, however, a collector of Caxtons. In 1870 he wrote a little book whose subject was expressed in the title, "How to tell a Caxton, with some hints where and how the same might be found." He prefaced it with the explicit notice "Mr. Blades does not purchase Caxtons." We have in his library, all of the numerous reproductions and reprints of Caxton's books that have been issued. Merely "show" books are conspicuous by their absence. Blades's one principle of selection was, how far did any particular book bear on the history of printing. If it were irrelevant, it was passed by, however beautiful and attractive it might be as a specimen of typography. It may be well to mention this at the outset, to prevent disappointment. It is this fact, also, which forms the justification of the Governing Body of St. Bride Foundation Institute in buying the collection now rendered available to all who are interested in it. The Institute is the centre of a metropolitan parish whose special industry has been, almost from the days of the introduction of Printing into England, the manufacture of books. Books like those of William Blades, of an instructive and educational, rather than of an ornamental character, are a pre-eminently appropriate provision for such an institute, and are manifestly well calculated to promote its educational objects. There is another feature of appropriateness in the location of these books within its walls. They form the best memorial—after his own writings—of a City printer whose achievements as a bibliographer and a paleotypographer were an honour to his craft, and have secured for his name an abiding place in the history of literature.

If the Library is deficient in *livres de luxe,* it is rich—and to an unrivalled extent—in other publications. It outrivals all others in its collection of "Tracts." Blades used the word in its bibliographical acceptation, and applied it to a pamphlet, a *brochure,* a few leaves stitched together, which constituted a miniature, but, a complete treatise on any specific subject within the scope of his researches. He went even beyond this, for if he came across, for example, an article in a magazine which appeared to be *ad rem,* and of more than merely ephemeral value, he extracted the leaves containing it, had them sewn and enclosed in a wrapper, and catalogued them. In this way he preserved a vast number of articles which, without this precaution, might have been lost in oblivion. He also preserved and indexed catalogues, specimen sheets, and even handbills and broadsides of a cognate character, in a variety of languages. The "Tracts" number 1500, and when the annals of printing come to be written these will be of a priceless value, however trivial in themselves some of them may seem—however heterogeneous they appear to be as a whole. These render the Library altogether unique—no one, perhaps, besides William Blades has seriously recognised the importance of even fugitive prints of the kind as materials for the history of typography.

William Blades was born on the 5th of December, 1824, at Clapham. At the age of sixteen he was apprenticed to his father, the late Joseph Blades, who was the owner of an old-established City printing business carried on at 13 Abchurch Lane. Blades was required to fulfil in their entirety the covenants of his indenture, commencing with the simplest and most menial duties, and afterwards graduating through the different departments of the case-room, the press-room, and the warehouse. This varied and complete practical experience of his trade was the utmost value to him in after life, not only when the responsibility devolved upon him of directing the operations of a concern which grew to very large dimensions, but when he applied himself to the literary pursuits which eventually occupied all his hours of relaxation from business.

It may be here pointed out that the books of a bibliographical character that had been issued up to the middle of the present century were, almost without exception, the work of literary men, antiquarians, and scholars, who lacked altogether a real acquaintance with the practical details of the printing art. Some of these authors may have possessed a superficial and merely theoretic knowledge of some of its processes, but hardly one of them was able to dissect a book, as it were; to detect minute differences in types, or to identify the method and the manners of the printer, in the way that would be possible to one who had himself actually made books—who had set up the types, rolled the formes, and "pulled" at the press. Such works as those of the learned and reverend Dr. Dibdin, and the splendid but unsatisfactory results of the Bibliomania which raged during the early years of the present century, are sadly disfigured by errors which even a slight acquaintance with the mechanical processes of printing would have prevented. Blades's early training provided him with this knowledge, but it was his own shrewdness and farsightedness, in perceiving the shortcomings of the existing race of bibliographers, and the necessity for a new school of students qualified to deal with the "natural history" of books, according to scientific methods, which led him to apply the knowledge gained as a working printer to the investigations of which his published works are the outcome.

A complete set of Blades's books will be found in this library, and, contained in a number of scrap-books, are his fugitive pieces and his contributions to current periodicals. These were not the least valuable of his writings, and they deserve careful and systematic study. He was a most industrious writer for the typographical and bibliographical journals, and some of his best work is contained in these articles, often thrown off on the impulse of the moment, but embracing the result of continued research and mature judgment, especially on such controverted

points as the origin, the invention, and the developments of printing. A list of these articles, drawn by Talbot Baines Reed, will be found in Blades's "Pentateuch of Printing," published after his death.

This is not the place for a biography of William Blades, nor for a critical estimate of his contributions to paleotypography. An account of his exemplary career is contained in the fancifully named "Pentateuch," just mentioned. His death removed from the ranks of present day bibliographers one of the foremost authorities, and from those of the craft of printing one of its most respected and influential members. He had become the head of one of the leading printing firms in the City of London. It is infinitely to his credit that, while attending to the multifarious details of such a business, he found time and strength to pursue bibliographical research, and to carry on his investigations into the most intricate and most controverted questions of typographical history. Indeed his printed works in this department of literature, one demanding the most painstaking care, and the most continuous industry—would in themselves, it might be thought form a sufficient outcome from a laborious life. Blades produced them as a relaxation from the ever-pressing cares of one of the most exacting businesses. He also took a warm interest in all associations of printers, and was a constant attendant at gatherings for the promotion amongst them of objects of a benevolent, recreative, or educational character.

During his later years, he lived at Sutton, in Surrey. Here was installed the library now at St. Bride Institute. His house was the resort of many literary printers. Visitors from abroad who were interested in his pursuits were his most welcome guests. He was never tired of displaying his treasures to all who could appreciate them. Unlike most bibliophiles, he was not afraid of lending his books—and sometimes with the usual result of never getting them back again. Frequently manuscripts were borrowed from him which had cost him enormous labour, and he altogether forgot to whom he had confided them. His encyclopædic knowledge of the antiquities and the literature of printing was at the service of anyone. All his work was done primarily from his love for the art of printing. Many of his smaller works were brought out in the full knowledge beforehand that they could not possibly "pay"—so limited was the circle of readers likely to take any notice of them.

The most cursory inspection of the library will show that all the books are substantially—some of them handsomely bound. After he had discovered them, and bought them, and brought them home with an undisguised exultation, he laboriously collated them, and then took into serious consideration the most appropriate style of binding them. There had to be considered the letterings on the back. This was written out and sent with the

book to the binders. A number of books were generally thus despatched together. The arrival of a box of bound books, in the house in Cheam Road, Sutton, was quite an event. The packing case would be laid down in the corridor, outside the library, and the lid removed by the veteran bibliophile himself, who had doffed his coat for the task. Then the volumes were taken out one by one with loving care, and the bindings compared with the directions. Woe to the binder if the lettering, especially, were incorrect or clumsy. Then each book was with much deliberation consigned to the place on the shelves it was to occupy. Several of the book cases in the Institute belonged to William Blades.

The two great events of Blades's life, and they have a special bearing upon the library under notice, were the publishing of his monograph on Caxton, and his connection with the Caxton Celebration of 1877. The one brought him before the notice of the literary world as an industrious investigator in a field of research which had been strangely neglected; the other before that section of the reading public which could be interested in the methods by which its books were made. The permanent outcomes of the exhibition were the inestimably valuable catalogue of "Antiquities, Curiosities, and Appliances connected with the Art of Printing" shown there, and which was afterwards published under the editorship of the late Mr. George Bullen. The catalogue contains a list of the engraved portraits and books lent by William Blades, which are now at the St. Bride Institute, and also of a collection of medals formed by him, most of them are now at the Guildhall Museum. He not only arranged his own exhibits, but attended at the exhibition day by day to describe them to any one interested. The great success of the celebration was due in no small degree to the industry and the labour devoted to it on the part of the biographer of Caxton. The preface to the catalogue of Caxtoniana was written by William Blades.

William Blades died April 28, 1890. He left behind him a reputation distinguished for uprightness, industry, and learning—and for unswerving devotion to an important line of research. His literary works form a memorial not unworthy of him, and after them deserves to be named the fine library, which is now made available to the public at large.

ACQUISITION OF THE LIBRARY BY THE GOVERNING BODY.

Mr. William Blades died, as already mentioned, April 28, 1890. In the winter of this year it was announced that the collection would probably be sold in the coming spring. Thereupon Mr. C. J. Drummond wrote to one of the executors of Mr. Blades—Mr. Alfred F. Blades—proposing that the Library should be kept intact, in view of its possible purchase by the Governors of the

St. Bride Foundation—a body which, although its formation was then authorised, had not been elected. Mr. A. F. Blades replied expressing the pleasure the executors would feel if the Library could be purchased as suggested. In the following January an informal meeting of the co-optative trustees of the Foundation was held, when the subject was taken into consideration, with the result that a deputation was appointed to go down to Sutton, where the late Mr. Blades resided, and to inspect the Library. The deputation duly reported, and an expert was called in to value the books. The price named was £975.

The first meeting of the newly-elected Governors was held on April 8, 1891, and the purchase of the Library was one of the earliest matters dealt with. It was resolved that, subject to the sanction of the Board of Charity Commissioners, the offer of Mr. Blades's executors to sell the books for the price named be accepted. Negotiations with the Commissioners followed, the result of which was that the acquisition of the Library was authorised, contingent on the Governing Body providing £500 out of the funds at their disposal—the balance of the purchase-money to be raised from sources outside the Foundation.

With the object of collecting this sum a Committee was appointed, consisting of Mr. J. Farlow Wilson (chairman), Mr. James W. Gaze (churchwarden of St. Bride), and Messrs. C. Austen Leigh, Horace Brooks Marshall, W. P. Treloar, C. J. Drummond, and R. S. McAllan. A circular appealing for subscriptions was issued on May 2, and the following donations were received in response:—

	£	s.	d.
Trustees City Parochial Foundation	150	0	0
James Anstie, Esq., Q.C.	50	0	0
Corporation of London	26	5	0
John Walter, Esq.	25	0	0
Edward L. Lawson, Esq. (Sir Edward Lawson, Bart.) ...	20	0	0
Worshipful Company of Clothworkers	20	0	0
H. H. Bemrose, Esq. (Sir H. H. Bemrose)	10	10	0
Messrs. Blades, East & Blades	10	10	0
Messrs. H. W. Caslon & Co.	10	10	0
Messrs. Thos. Cook & Son	10	10	0
Messrs. Eyre & Spottiswoode	10	10	0
T. D. Galpin, Esq.	10	10	0
Messrs. Harrild & Sons	10	10	0
Messrs. Miller & Richard	10	10	0
Sir Chas. Reed & Sons	10	10	0
Talbot Baines Reed, Esq.	10	10	0
Messrs. Spottiswoode & Co.	10	10	0
London Society of Compositors	10	0	0
Messrs. Cassell & Co., Ltd.	5	5	0
The City Bank, Ltd.	5	5	0
Messrs. Clowes & Sons, Ltd.	5	5	0
"Daily Chronicle"	5	5	0
John Esson, Esq.	5	5	0
Messrs. Furnival & Co.	5	5	0
Hand-in-Hand Insurance Co.	5	5	0
Messrs. H. Lamb & Co.	5	5	0
C. Austen Leigh, Esq.	5	5	0

"Lloyd's Weekly News"	5	5	0
John Lowe, Esq.	5	5	0
A. Mansfield, Esq.	5	5	0
G. C. Mason, Esq. (Sir George Mason)	5	5	0
W. McFarlane, Esq. ("Sporting Life")	5	5	0
Messrs. Middelton & Co.	5	5	0
A. Peachey, Esq.	5	5	0
P. M. Shanks, Esq.	5	5	0
Messrs. W. H. Smith & Son	5	5	0
Alderman Treloar	5	5	0
Messrs. Unwin Bros.	5	5	0
Messrs. Ward, Lock & Co.	5	5	0
J. Farlow Wilson, Esq.	5	5	0
Messrs. Winstone & Sons	5	5	0
James W. Gaze, Esq.	2	2	0
Messrs. Gibbs & Son	2	2	0
Messrs. W. P. Griffith & Son	2	2	0
P. J. Whitaker, Esq.	2	2	0

Eventually the sum required was obtained, and the contribution of the Governing Body being added to it, the purchase was completed.

In the following month the plans for the St. Bride Foundation Institute were approved by the Charity Commissioners. In the preparation of the design for the building suitable provision was made for placing the collection in a separate room, to be called the "William Blades Library." The foundation stone of the building was laid by H.R.H. the Prince of Wales, November 20, 1893, and on the same day of the following year the opening ceremony took place. The Libraries were opened by Sir Walter Besant, November 20, 1895. Since then the Blades Collection has been available as a Reference Library, under the regulations given in another page.

Preface to the Catalogue of the Passmore Edwards Library. Compiled by John Southward, assisted by the Librarian [F. W. T. Lange], 1897.

THE St. Bride Foundation Institute possesses two Libraries which are of special, if not quite unique, interest and value to Printers, Journalists, and Authors. One is the WILLIAM BLADES LIBRARY, a collection of books mainly on the origin and history of typography and the allied arts. The other Library is the PASSMORE EDWARDS LIBRARY. Partaking to some extent of the historical character of the sister library, it is intended more particularly for those who desire to acquaint themselves with the modern developments of the printing arts, and those especially who are students of the Technical Classes of the Institute, or are practically engaged in one or more of the many branches of printing.

The origin of the Library may be very briefly told. As soon as steps had been taken for preventing the dispersal of Mr. Blades's Library and for securing it for the St. Bride Foundation Institute,

it became evident that the collection ought to be supplemented by a collection of modern technical books. As the Foundation did not possess funds which could be appropriated for the purpose, Mr. C. J. Drummond, a member of the Governing Body, appealed to that most munificent founder of so many public libraries throughout the Kingdom—Mr. J. Passmore Edwards. The appeal elicited a characteristically liberal response, as follows :—

51, Bedford Square, w.c.
April 22, 1892.

Dear Mr. Drummond,—In answer to your letter asking me to provide a Technical Library consisting of works on printing, paper making, stereotyping, bookbinding and other allied trades for the Printing Institute, I beg to say that I cheerfully comply with your request, and for that purpose I will subscribe £500 (Five hundred pounds) on condition that £400 be expended on Technical works already published and £100 be set apart for works which may be published hereafter. I regard the Technical Printing School, or what perhaps might be called The Printers' Polytechnic, which will be provided in the centre of London Printing Industries, as a beneficent link in the chain of educational agencies destined to raise, bind and strengthen the nation.

I remain,
Yours faithfully,
J. PASSMORE EDWARDS.

The Governors of the Foundation were enabled to meet Mr. Passmore Edwards's views, and the pleasing sequel to the correspondence was the receipt of the following letter :—

51, Bedford Square, w.c.
July 14, 1894.

Dear Mr. Drummond,—I beg, as promised, to send cheque for £500 as my contribution towards Library of the St. Bride Foundation Institute.

Yours faithfully,
(Signed) J. PASSMORE EDWARDS.

Thus equipped with the necessary funds to make a beginning, the Library Committee of the Institute proceeded to purchase books. Accordingly there has been brought together a library of technical works which in regard to completeness alone has probably no rival in this country. Not only have all books bearing on the technics of the trade been bought as soon as possible after publication, but a number of other publications, which are out of print, or have not been purchaseable, have been acquired, in many instances being presented gratuitously by friends of the Institute. Many pamphlets, tracts, and what might be called ephemerides, have been discovered and added, and these in time to come will in themselves be of great value, and give this Printers' Library a distinct character of its own.

Upon hardly any matter bearing upon his profession need the printer now consult the Library in vain. The books represent the extraordinary progress that has been made in nearly every department of the art during the last decade. During that period new processes have been invented and discovered ; new styles of type and ornaments have been introduced ; materials, machinery and appliances have to a large extent been revolutionised. The arts of paper-making, type-founding, and ink-making have been improved to an extent which, a few years ago, could not have been anticipated. Original styles of printing have been introduced in America, Germany, France, and England. English printers have imitated the best features of the foreign styles, and have gone beyond and created for themselves a new school of English typography. As to each of these movements, there will be found in the Library the best and latest books. In addition to this, there has been got together a fine collection of examples of printing—and these specimens, many of which are both rare and beautiful, may be regarded as illustrating the volumes which describe the methods of their production.

In one other respect the Library is rich—in its collection of technical periodicals and trade journals. The Press of the Printing Trade comprises many publications which are not only admirable specimens of typography, but are of the greatest service to the student in conveying to him the intelligence of the latest inventions, the newest machinery, the best processes. They further contain from time to time practical articles written by practical men who have not the time, or perhaps the literary ability, or the inclination, to present the information of which they have become possessed through actual experience, in book form. Hence the educational value of files of periodical publications. Their matter must, as a rule, be up to date, and much of it can be obtained from no other source. The Committee have taken pains to acquire as many complete files as possible, and trust before long to largely increase their number.

The Catalogue now published of the Passmore Edwards Library will not only indicate its present possessions, but may serve the further purpose of showing what it does not possess. The Library Committee is quite aware of the fact that many desiderata have yet to be supplied. Hence it is hoped that all friends who are willing to transfer to the Institute publications of any kind within its scope, as gifts or otherwise, and which do not as yet find a place in the Library, will kindly report them to the Librarian. There are many papers extant which by themselves are of little or no value, but which, in association with others, and when properly classified and catalogued, may become most valuable for purposes of reference and research. The names of the donors are inscribed in all the books and papers presented to the Institute. As the objects and the nature of the Institute become more widely known, it is hoped that benefactions of this

kind may largely increase. The record of them, which is kept and published in various ways, may, in many instances, form a permanent memorial of respected names which have fallen out of the ranks of the profession, and of many who are no longer able to use books which, of slight importance by themselves, may in the aggregate be of inestimable value to the future historian of the Printing Arts.

J. FARLOW WILSON COLLECTION.

Metrop. & Prov. Working Classes Exhibition. 1886. Catalogue.
Metrop. & Prov. Working Classes Exhibition. 1886. Official Record.
North London Exhibition. 1864 Catalogue.
Hutton: Literary landmarks of London. *4th ed.* 1888.
Catullus: Opera. 1772.
Mayhew: A Jorum of Punch. 1895.
F. W. Galpin. 1901.
Florus: Rerum a Romanis ges tarum. 1584.
Knight: W. Caxton. 1844.
Langford J. A.: Praise of books. [c. 1880.]
Officium, B.: Mariae Virg. 1577.
Friswell: J. H. Friswell. 1898.
Bookworm. *Vol.* 1. 1888.
Hone's Political Tracts. 1830.
Hindley: Old Book Collector's Miscellany. 1871-3.
North London Working Classes Exhibition. 1864. Memorial.
South London Working Classes Exhibition. 1865. Memorial.
Hodson: Guide to art illustration. 1884.
Report of Dinner to T. D. Galpin. 1888.
Roosevelt, R. Life of G. Doré. 1885.
Tuer: Forgotten children's books. 1898-9.
Gentleman's Mag. Lib. Literary curiosities and notes. 1888.
Modern Printer. *Vol.* 1-2. 1884-8.
Peacock at Home. 1807.
Butterfly's Ball. 1808.
Lion's Masquerade. 1807.
Elephant's Ball. 1807.
Illuminated Magazine. *Vol.* 2. 1844.
Berners: Boke of St. Albans. 1899.
Doré: 200 Sketches. 1880.
Duncan: Machine composition (Journal of Franklin Institute.) 1897.
Wilson: Address to apprentices. 1877.
Hope: Compositor's Greek Primer. 1866.
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